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as he doubtless will continue to do when he becomes a man, unless, indeed, he should live in England long enough to be shamed out of the practice, as "Max O'Rell" confesses to have been.

L'ART (Macmillan & Co.) for March and the first fortnight of April contains among other things an interesting account of the painter Drouais with reproductions of some caricatures of his friends made by him. There is a long article on the tenth exhibition of the French society of water-color painters, illustrated after pen-and-ink and crayon drawings of some of the paintings; the Cathedral of Orvieto is described by H. Mereu, and E. del Monte writes of Holbein and reproduces several of his little woodcuts. The etchings are "The Tailor," by A. Masson, after Bordes, and W. Hole's etching after a picture by Monticelli, which has already appeared in the Catalogue of the Edinburgh Exhibition. The other plates "hors texte" are a photochromotype of an old binding and an allegorical composition by Eisen.

IN the neat form which distinguishes many of their recent publications, Houghton, Mifflin & Co. publish a new volume of poems by Oliver Wendell Holmes. He calls it *BEFORE THE CURFEW, AND OTHER POEMS, CHIEFLY OCCASIONAL*. The Autocrat is less autocratic than of yore in this new book of his, but scarcely less cheerful, and not a whit less kindly. Most of the longer poems were written for annual meetings of his class at Harvard; others are odes to friends, to James Freeman Clarke, Frederick Henry Hedge and John Greenleaf Whittier. Readers will wish that many such occasions may still draw sparks of poetic fire from the author in years to come.

IN MARAHUNA (Longmans, Green & Co.) H. B. Marriott Watson has written a romance which compares favorably with any of the tales of wonder which have followed the appearance of Mr. Rider Haggard's "She." Marahuna is a strange creature who comes out of a curtain of fire rising from the sea within the antarctic circle, and is carried to England on board a steamer sent out for scientific purposes. The greater part of the story, and the most interesting, is concerned with her efforts to humanize herself, which end disastrously for her new friends. This is very well managed so as to be credible though marvellous,

Treatment of Designs.

THE ROSE STUDY IN OIL COLORS.

THE background of this study is painted with raw umber, yellow ochre, white and a very little ivory black in the upper part, with the addition of burnt Sienna and madder lake, with more black in the deeper tones at the left and behind the roses at the lower part of the canvas. It is well to mix a little refined spirits of turpentine with the colors for the first painting, and after this substitute French poppy oil, with a very little siccatis de Courtray for a medium. The red roses may be painted with madder lake, vermilion, white, light red and a very little ivory black for the local tone. Remember that this tone represents the general half tint of the flower uninfluenced by strong light and shade. The deeper shadows have very little white and more ivory black. Burnt Sienna is substituted for light red and vermilion is omitted. Paint the highest lights at the last with crisp touches. Use for these white, a little yellow ochre and madder lake, qualified by the smallest quantity of raw ivory black, to prevent crudeness. The green leaves for the local tone are painted with Antwerp blue, white, light cadmium, vermilion and ivory black, adding burnt Sienna and raw umber in the shadows. The highest lights are touched in crisply, and are painted with white, light cadmium, a very small quantity of ivory black and a little madder lake. In some parts a very little blue may be added. The same colors are needed for the stems, which should be carefully put in with small brushes. The sharp narrow touches of high light on the leaves and edges of some petals should also be carefully painted with small flat sable brushes, well loaded with paint. Nos. 5 to 11 are good for details and finishing touches. For general work use flat bristles of medium and small sizes. In painting the background, always use as large a bristle brush as can conveniently be manipulated. In painting the sharp high lights, try to put in each touch just where it belongs, so as not to go over the same place if it can be avoided. In the broader lights, it is better to use a small flat bristle brush instead of a sable,

use Antwerp blue, white, light cadmium, madder lake and ivory black. In the shadows add burnt Sienna.

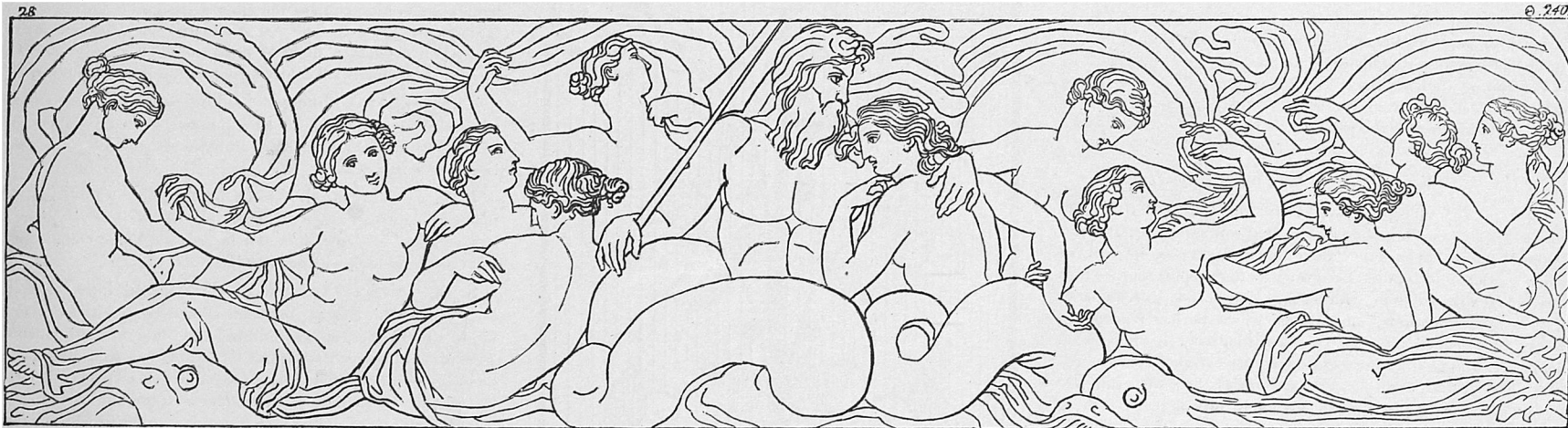
The stems are painted with raw umber, white, madder lake and yellow ochre, adding burnt Sienna and a little permanent blue in the shadows. The best medium to use after the first painting is French poppy oil, mixed with a very little Siccatis de Courtray if necessary. Use flat bristle brushes for the general painting, and for small details in finishing substitute small flat pointed sables, Nos. 5 and 9.

Correspondence.

TO STUDY HERE OR ABROAD?

SIR: Kindly tell me whether it would be better to enter an art school at Munich or first to commence here in America? On the whole, is it not cheaper in tuition and personal expenses than here? I am a crayon and water-color portrait artist. What examination for admittance would be required in Munich? "A GERMAN," Milwaukee.

If you have had in America a thorough training in drawing from the cast and from life, it is better to continue your studies in a good foreign school, either in Munich or Paris. The modern methods most approved, as being severe in drawing and technique, are by many artists supposed to be found in the celebrated art schools of Paris, such as the École des Beaux Arts, "Julien's," and the ateliers of Carolus Duran, Bonnat, and similar acknowledged masters of painting. The choice of the style and "school" must, of course, rest with the student. If one has not had the proper preliminary studies, these can be acquired here with the same facilities as in Paris or Munich. Several of the younger artists who have recently returned from their prolonged course of study abroad open their studios to beginners, and are willing to train them for the more advanced work needed in foreign studios. As to the question of cost of living, we believe that if the person is well informed about such matters, he will not find it much more



OCEANUS AND THE NEREIDS. AFTER FLAXMAN.

(PUBLISHED FOR C. S., MILWAUKEE, AS A COMPANION TO THE FLAXMAN DESIGN GIVEN IN MARCH.)

the beginning being granted. It was, perhaps, necessary that the finale should be again incredible, but it does not help the impression made by the book.

BO NAVENTURE, George W. Cable's new romance, which he calls a prose pastoral of Acadian Louisiana, recounts the fortunes of the descendants of a family of Acadian refugees. It is divided into three parts, each under a separate title. The first of these is named from the region settled by our Acadian friends "Caroncro," which, in "English as she is spoke" outside of Louisiana, is Carrion Crow. After seventy-three pages the scene and the title change to "Grande Pointe," and after sixty-six more to "Au Large;" but the personages for the most part remain the same, and the interest of the story is continuous. The book is replete with clever characterizations, and is, in many respects, Mr. Cable's best. (Charles Scribner's Sons.)

IN a little volume got up to look like a paper-weight of Scotch granite, Ticknor & Co. publish a bright little story with a lugubrious title, AN UNCLOSED SKELETON. The authors, who claim to be only the editors, are Lucretia Peabody Hale and Edwin Lassetter Bynner. A bunch of old letters, found in a chest of drawers bought at an auction, and a fragment of a diary, discovered at the dismantling of the Tavern Club, are said to have furnished the incredible facts on which the story is founded. These cover a case of mistaken identity of a very peculiar kind, to say more about which would be to spoil the reader's pleasure in the book.

THE SPELL OF ASHTAROTH (Charles Scribner's Sons), by Duffield Osborne, is a vigorous historical novel. The author is quite successful in bringing the reader back, in fancy, to the times in which its events are supposed to have occurred. The time is that of the Jewish occupation of Palestine, and the main occurrences are grouped about the taking of the city of Jericho by Joshua's army. The hero, a young Hebrew soldier, falls in love with a young woman of the Canaanites, and deserts the cause of Jehovah for that of Ashtaroth, the goddess of the conquered people. The author evidently agrees with M. Renan in his view of the historical events which fall within the scope of his story; but the color and movement are as original as they are striking.

painting with the edge at times. Try to keep the colors fresh and bright, and do not dull them by going over the same places too often. When the painting is finished and dry, use a little French re-touching varnish to bring out the colors.

PAINTING SNOWBALLS IN OIL COLORS.

THE white snowballs have a tendency toward a delicate greenish hue in the centres, although the local tone is rather warm in quality. An appropriate background for this study, therefore, will be a light greenish gray, with suggestions of purple in the shadows.

Begin by sketching, as usual, the general outlining of the flowers and leaves, omitting small details at first. Use burnt Sienna and ivory black diluted with turpentine to secure the drawing, and while this is drying, which it will do very quickly, paint the background. The colors needed for this are permanent blue, white, yellow ochre, raw umber, light red and ivory black. In the darker and cooler tones add madder lake. Paint with plenty of color, and use a pretty large flat bristle brush. It is advisable to add a little turpentine to the colors for the first painting. The snowballs should be painted in at first in general masses of light and shade, without much regard to the actual details of the flowers which form each ball. It is, however, very important that the forms of the shadows should be carefully observed where they meet the lights, as this indicates the character of the blossoms.

Do not put in the highest lights or darkest shadows in the first painting; leave these with other details to be added later, after the general effect of color, form and proportion are secured.

The colors needed for the snowballs are white, yellow ochre, a little cobalt, madder lake and a very little ivory black. With these make a delicate gray for the light masses; this will form the general half tint. In the shadows use the same colors but with less white and more ivory black; add also burnt Sienna. Paint the highest lights with white, a little yellow ochre, adding perhaps the least quantity of ivory black to qualify the crudeness. In the centres a little light cadmium may be substituted for yellow ochre. The green leaves are rather warm in quality, but of a medium shade, having suggestions of purple at the tips in parts. For these

expensive to live in New York than in Paris. On the whole, we advise you to study in America until, at least, you are thoroughly grounded in drawing, before thinking of entering the foreign schools, where, as a recent writer says, "talent is only mediocrity." What chance there, then, has ignorance?

DRAWING IN CHARCOAL.

F. J., Plainfield, N. J.—There are two principal methods of drawing in charcoal: one when the stump is used throughout and again when the shadows are put in simply by broad hatching, and the stump is not used at all. In this case, a slight tone is often rubbed in all over the surface of the shadow with the finger, and the hatching is put on afterward with the charcoal sharpened to a point. In landscapes the finger is used to rub in the charcoal, instead of the stump, by many artists, as it gives a different and looser effect, though the hatching is omitted. The point is, of course, used also. For instance, in beginning a landscape, just sketch in lightly the principal forms, dividing the whole as far as possible into two large masses of light and shade. With a stick of sharpened charcoal fill in the shadows with strong parallel lines rather close together. Now with the first finger gently rub these lines together until the whole is one flat tone. If the tone is too dark, rub a clean rag softly over the surface of the paper, removing the superfluous charcoal, and then go over it again with the point. The same process may be repeated until the desired depth of tone is gained. The deeper accents may then be put in with the charcoal point and any necessary details drawn. The most brilliant lights may be made in the darkest shadows, or any part completely erased, at will, by using stale soft bread crumb rolled up to a point in the fingers. Sometimes the pointed rubber stump is found convenient when bread is not at hand. The masses of light in the landscape are treated by spreading in the same way a very delicate tint over the whole surface, and then removing the highest lights with bread. The accents and details are then put in with a point, as before explained. Sometimes a piece of chamois skin is preferred to a rag in removing superfluous charcoal. You will find many useful hints on the use of charcoal for landscape drawing in the Talk with Mr. F. Hopkinson Smith published in The Art Amateur in May.

HINTS ABOUT A PORTRAIT.

I. E. C., Mound City, Neb.—(1) An excellent background for such a portrait as you suggest (of a girl of sixteen with black hair, gray eyes and a fine, clear, dark complexion) would be a tone of amber yellow suggesting a plush or velvet portière or curtain behind the figure. Red, which you speak of having tried, is not so agreeable with this complexion and hair as the yellow. A black velvet dress would look well, and might be relieved by a few deep red or Jacqueminot roses carelessly fastened in the corsage. A touch of white lace at the throat will be very valuable. (2) The trouble with your "texture" in painting the background was probably that you did not use enough paint in the first place, and it would appear that you did not attempt to imitate any special material. Mix the colors in a large quantity when laying in the background, and add a little turpentine to the first painting. Use a large flat bristle brush, and put on the paint very heavily. If the head alone is seen, it is best not to show many folds of the curtain, but in a half-length the folds become an important adjunct in the composition of the picture. It is well to suggest a shadow behind the head upon the background.

TO ENLARGE A DESIGN.

F. A., Nashport, O.—In enlarging a design it is necessary first to study carefully the proportions. If it is to be made twice as large as the engraving to be copied, carefully rule the whole surface of the latter into squares uniformly of one inch. Then on a sheet of paper exactly twice the size of the copy divide up the surface into two-inch squares instead of one inch, using the ruler as before. Having done this, it will be easy to enlarge the design to twice the proportions of the copy by following the lines as they come within the squares.

"CHAMOIS PAINTING."

L. B., Wahoo, Neb.—By "chamois painting" we presume you mean the painting on chamois skin, which is now popular in decorative work. This material may be applied to a variety of decorative purposes, such as card cases, tobacco pouches, button bags, work bags, blotting pads and thimble and thread cases. Use oil colors mixed with turpentine, having previously traced the design with a soft lead-pencil. The chamois skin should be first washed and then thoroughly dried and well rubbed before painting on it. Before applying the colors it is well to stretch it tightly by tacking it on a board or frame. The painting must always be done before making up the material.

TONES, SHADES, TINTS AND HUES.

READER, Chicago.—These terms are often interchanged, leading to much confusion in the mind of the student. Tones, Chevreul defines as "the different degrees of intensity of which a color is susceptible according to the proportion in which it is mixed with white or with black," and he has given a series of "chromatic gamuts," in each of which he has represented twenty well-defined tones of the particular color lying between black and white, which he regards as the extreme tones of the color. Field and most English authorities, however, call the degrees of intensity produced in a color by mixing black with it, Shades; and those obtained by the mixture of white, Tints. Hues are the bright colors produced by the mixture of two or more colors. Chevreul calls these, less happily, Shades (Nuances).

PEN DRAWING FOR REPRODUCTION.

S., Baltimore.—The safest course for the novice is to make a complete drawing in pencil first, and transfer the outlines to Bristol-board. By this means you avoid roughening the surface of the Bristol-board by rubbing out errors and correcting. To transfer a drawing, it is only necessary to scribble, so to speak, all over the back of the paper with a soft black pencil, then lay the drawing on the cardboard, and carefully go over all the outlines with a sharply-pointed hard pencil; on lifting the paper a complete tracing will be found beneath. To work comfortably, it is best to fasten the Bristol-board firmly to a drawing board with tacks, and have a sheet of clean writing paper to keep under the hand while working, so that the surface of the Bristol-board may not become soiled or roughened by contact. It is also well to try the pen upon this paper each time after dipping it in the ink, to see that it works well.

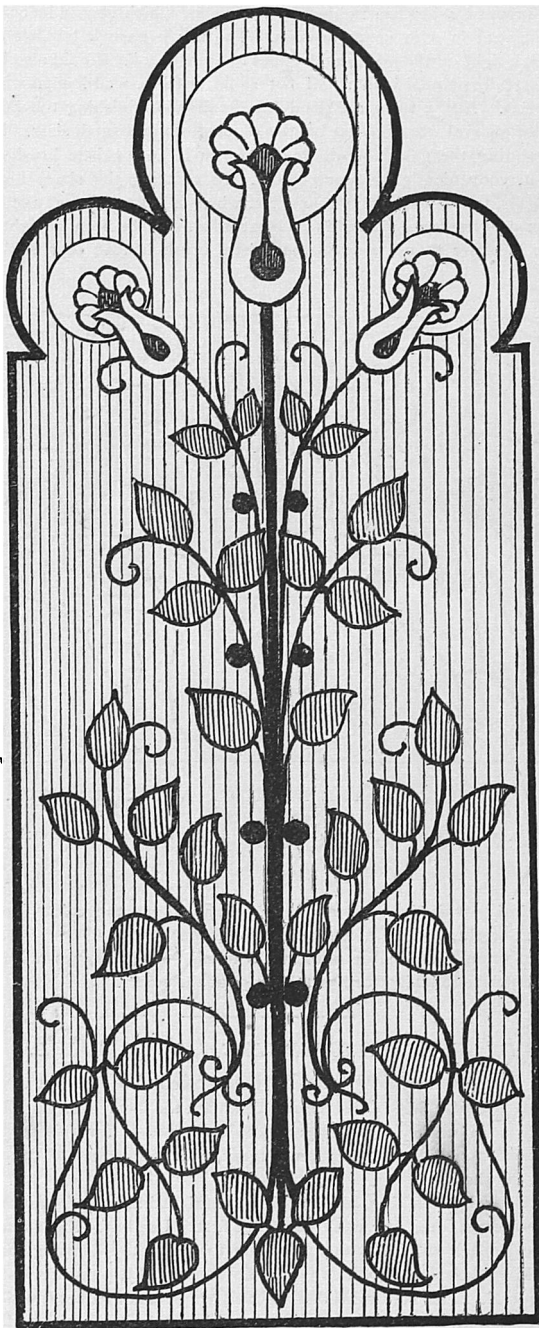
Now let us suppose your first subject to be a landscape, though the same method is equally applicable to figures. Divide the light and shade into two grand masses; begin with the darkest parts, and lay them in with simple parallel lines, keeping the shadows broad and flat, and leaving the lights entirely clean at first. Then recross these lines with others, parallel as before, letting their direction be in whatever manner will best suggest the forms to be interpreted. This is to a great extent a matter of feeling with the artist, and can only be acquired by practice. For this reason, it is well to begin by copying some good pen-and-ink drawings, and, after studying the manner of recrossing and directing the lines, it will be easier to interpret for one's self the forms in nature. Upon the depth of tone desired in a shadow depends the number of times that the lines must be crossed and recrossed (which process is called hatching), but great care must be taken that the lines of one set are entirely dry before another set is begun, for blotted lines will spoil the work. In a very black mass of shadow the tone may be put in with a fine-pointed sable brush, and the small, deep accents that occur in a drawing may be put in solidly with the pen. A coarse-pointed pen should be used for bold, strong lines, and a very fine one where delicate modelling is needed, generally in the lightest parts. The half tints should be modelled with the greatest care, a medium-sized pen being used for the general work. Make the lines light at first, deepening as required, for it is very easy to increase the strength of a

line, but very difficult to lighten it. If a mistake is made, and a tone is too dark, it can only be rectified by careful scratching with a sharp knife. The knife is also used sometimes in a large mass of black, where a few brilliant lights are to be picked out. Very strong effects may be produced in this way.

There are a few things to be specially remembered while working which are necessary to a successful result. In the first place, be *careful* but not *timid*; confidence is needed to carry on the lines unbroken; they must not be patched and joined. In modelling, *graduate* the lines to produce a strong effect. Heavy lines must be used in the dark parts, and very fine lines made with the small pen in the light parts. If a blot is made where it is not wanted, the drawing is not necessarily spoiled; the ink may be taken up at once with blotting paper and the spot scratched out with a sharp knife. After this, if the paper is smoothed down and polished with the back of the knife, lines may be drawn over it again with a fine pen. When the drawing is finished, rub out the pencil marks.

STEREOCHROMATIC PAINTING.

ARCHITECT, Boston.—It is upon the happy discovery that silica, rendered soluble by boiling it in an alkali, such as potash, soda or lime, can in that state be infused into the wall through its fascial painting, and so render the latter fixed, that the art of stereo-chrome mainly depends. Soluble alkaline silicate (water-



PAINTED PANEL DESIGN. BY C. EDMONDS.

(PUBLISHED FOR H. S., BROOKLINE, MASS.)

glass) is but ordinary glass in a different form. Both are compounds of the same materials, and in the same proportions, or very nearly so; and, in fact, the very plaster covering on which the painting is to be made and set is, in itself (as the chemist attests), a similar compound, but one in a different state. Quartz sand, which forms the base of the plaster, is silica; the alkali (soda, potash or lime), in chemical union with quartz, represents glass; therefore the plaster formed of quartz, sand and lime is of the same matter as glass, the only difference between them being due to a chemical union of the ingredients of the glass, while those of the plaster only hold together united by virtue of the common law of cohesive attraction. It would appear therefore that between the plaster and the soluble glass there subsists a natural affinity. The one is desired by the other—the plaster thirsts and drinks into his multitudinous pores its vitreous beverage. The similar matters cohere as things physically suited for union. Upon this is based the claim for the permanency of stereo-chrome.

A DIFFICULTY WITH DAMAR VARNISH.

F. A., Nashport, O.—Your mistake was in using Damar varnish on a newly finished painting. This varnish dries very slowly, and should only be employed when the painting is *hard dry*; in fact, it should not be put on before the painting is a year old at least. This varnish is not generally used by artists, who often prefer what is called a "temporary varnish," which can be painted over if desired, and may be applied in safety after the picture has dried four or five days. The only advice we can give is to remove your Damar varnish, which, having been applied too soon, will almost surely crack, and otherwise injure your picture. The removal of such a varnish is a tedious performance, requiring experience to insure success. The simplest method of proceeding is as follows: place the canvas in a shallow wooden box with a tightly closing lid about two inches in height. The lid is lined with cotton batting soaked in alcohol, and secured to the top. When the box is closed—which should be done securely—there should be an inch or two between the canvas and the cotton, so that the *fumes* of the alcohol alone will reach the painting and dissolve the varnish, which it will do most effectually without injuring the painting. Experience only will tell one just how long to allow this exposure. If it lasts too long, the result may be disastrous. After removing the Damar varnish, revarnish the painting with Soehnle's retouching varnish. This may be applied on any picture as soon as the paint is dry, and can even be painted over if desired. Put the retouching varnish on thickly, and it will last quite a long time; it may be renewed when necessary.

SUNDRY QUERIES ANSWERED.

E. J., Boston, and others, ask for information that they can find easily for themselves by perusing our advertising columns. Advertisers are always glad to send fuller particulars than they can find room for in their announcements in *The Art Amateur*. Mention the name of this magazine when you write, and your inquiries will be sure to receive attention.

I. E. C., Mound City, Neb.—We should think a fine, clear Madras curtain, tightly stretched, would be suitable and give sufficient light for the transoms over your doors. If, however, you prefer to have something of a more decorative character, paint upon bolting cloth or the glass a design of flowers such as is frequently given in *The Art Amateur*—vines, autumn leaves; or, as you suggest, a flight of birds would be appropriate. Use for this the ordinary oil colors mixed with a little turpentine.

TEACHER, Poughkeepsie.—The summer art classes of Mrs. T. L. Hodgdon, at New London, Conn., are among the best. The instruction includes all branches, though china-painting is made a specialty.

F. S. T., Elmira, N. Y.—In framing your pictures, see that all their bases range at one level. If you have so many to be hung that one row does not include all, the remainder may form a second line, with regular intervals.

S. B., Toledo.—The use of the colored inks made by Mr. Whiting for drawing on linen should be confined to articles rarely washed; for, unlike his black ink, they are not indelible. The fabric to be decorated must be entirely free from the starchy dressing commonly found in linens and damasks, in order that the inks may come into close contact with the fibre of the cloth, which should be saturated with a mordant supplied with the inks, and then dried and smoothly ironed. The inks must be applied delicately and kept on the surface.

C. J. D., Springfield, Ill.—The pen drawings made for illustrations are generally done on smooth cardboard with liquid India ink, such as Winsor and Newton's or Higgins's. (2) The three grades of steel pens generally used are as follows: one very large, making broad, heavy strokes; the second a steel pen of medium size and the third a very small finely pointed steel pen known as the "crow-quill." Gillott's pens are usually employed by pen draughtsmen. (3) Among the best artists who illustrate regularly for the magazines are Messrs. E. H. Abbey, T. de Thulstrup, Charles Reinhardt and Robert Blum.

B. S., Brooklyn.—At the sale in Paris last year of the Tillot collection of pictures, Millet's "Ane dans une Lande" brought 8200 fr.; "La Bergère," pastel, 21,000 fr.; "Le Jardin de Millet à Bartizon," pastel, 10,700 fr.; Corot's "Vue du Pont et du Chateau de St. Ange" brought 9050 fr.

N. A. R., Pueblo, Col.—If you use Lacroix colors you do not need to add flux, as they are already prepared with a sufficient quantity of it. Capucine red is almost the only color that requires additional flux. In rubbing the paint on the palette, add the drop of fat oil before the turpentine. Dry in the oven after painting, or on the side of a stove, or with a spirit lamp; if the paint is sticky, after thorough drying, you have used too much fat oil. The flux would not cause the painting to look glossy, but too much fat oil would.

MRS. B. W. V., Mayfield, Ky.—You can, doubtless, get a photograph of the Correggio "Madonna and Child," by writing to Soule & Co., 338 Washington St., Boston, who make a specialty of photographs of paintings by old masters.

THE GOTHAM ART STUDENTS made on May 10th an excellent display of their work for the past season. The life classes, which have been under the tuition of Mr. Mowbray and Mr. Fitz, showed many good drawings; and the Sunday morning painting class from life, under Mr. Fitz, and the Head Class, under Mr. Freer, some very promising paintings. Mr. Chase's bold manner was reflected in several studies of still-life, the class engaged in which he has taught; and there were specimens of the work of the numerous sketching parties formed by pupils of the schools during the summer months. Next season Mr. Clinedinst succeeds Mr. Mowbray, and Mr. Carlsen, Mr. Chase. The schools are now in a better position than ever before.